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In THE CLASSICAL WEEKLY 4:57 reference was made to the projected publication of a volume to be edited by Professor Kelsey and to be entitled *Latin and Greek in American Education*. It was announced that the volume would gather together certain important papers which had been read at various times in the last six or seven years at the Classical Conferences at Ann Arbor. The volume appeared early in 1911. From the first I had planned to discuss it, at least in part, in these columns, particularly since I had been privileged to be present at two of the Classical Conferences covered by the book. Before I could carry out this purpose, an invitation came from the editor of the Educational Review to discuss the volume for that journal. What was said in that discussion (in the December number, 1911) is reprinted here by permission, with considerable modifications and additions. The book is of such importance that it cannot receive too much notice.

The first three chapters, entitled *The Present Position of Latin and Greek* (1-16), *The Value of Latin and Greek as Educational Instruments* (17-39), and *Latin and Greek in our Courses of Study* (40-58), are by Professor Kelsey. Chapter IV contains first an admirable article on *The Nature of Culture Studies* (59-81), by Dr. R. M. Wenley, Professor of Philosophy in the University of Michigan. Then comes a report of seven Symposia, held, all save the last, in 1905-1910 at the University of Michigan, as part of the Classical Conferences which for more than a dozen years have been held there annually in connection with the meetings of the Michigan Schoolmasters' Club. The seventh Symposium, consisting of three papers championing *Formal Discipline* (344-396), is not self-evidently a part of any Classical Conference, and has no direct connection with the Classics. From page 24, however, one may infer that it was included because in various places in this book emphasis is laid on the disciplinary value of classical study; since some important authorities on psychology have denied in toto the possibility of formal discipline, it seemed worth while, no doubt, to prove a possibility which, to the layman, is obvious and axiomatic<sup>1</sup>.

<sup>1</sup> Since the above words were written Professor Kelsey has informed me that the papers on Formal Discipline were in fact called forth by requests of classical men and that they were really counted as part of the conference programme. "In the western institutions", he continues, "the attack on the Classics has been largely directed from the point of view controverted in this Symposium".

All parts of the book had been published within the past five years in *The School Review* or in the *Educational Review*; every paper, however, except one, whose author is dead, was revised for this book. It would have been easy and helpful to indicate at the beginning of each article exactly where it can be found in the original form<sup>1</sup>. Again, a fuller account should have been given of the times at which and the circumstances under which the papers were written and the Symposia were held. The title of the book, manifestly won from that given by Professor Kelsey to his own articles when they appeared in the *Educational Review*, does not accurately fit the volume as a whole.

In Professor Kelsey's papers statistics of attendance on courses in Latin and Greek throughout our country have been brought up to date. Latin is more than holding its own, but Greek has lost ground. The discussion of the statistics is sane and suggestive. In his second paper Professor Kelsey urges in no uncertain terms the supreme value of the study of Latin and excellently discusses the various ways in which Latin and Greek become effective as educational instruments (21 ff., especially 21-25). He holds that Latin and Greek become effective as educational instruments in at least seven different ways:

- By training in the essentials of scientific method: observation, comparison, generalization;
- By making our own language intelligible and developing the power of expression;
- By bringing the mind into contact with literature in elemental forms;
- By giving insight into a basic civilization;
- By cultivating the constructive imagination;
- By clarifying moral ideals, and stimulating to right conduct;
- By furnishing means of recreation.

Particularly good is the exposition (36-38) of the ethical value of the study of the Classics. The forces of Nature, argues the author, are devoid of moral discrimination; in the wild state an animal rarely dies a natural death, and living creatures are arrayed in two classes, the hunting and the hunted.

The value of the study of literature, and particularly of the Greek and Roman Classics, in contributing to the upbuilding of character, lies in the clarifying of ethical distinctions through the analysis of concepts, characters and situations, and in inspira-

<sup>1</sup> For Professor Kelsey's papers see the *Educational Review*, December-February 1906-1907; for Professor Wenley's paper see *The School Review* 13; for the Symposia see *The School Review* 12-18, *THE CLASSICAL WEEKLY* 1:53; 2:38, 55, 62; 4:115-116.

tion to right conduct through contact with the highest ideals. A knowledge of the words by which the Greeks and Romans designated "right" and "wrong", the virtues and the vices, gives the student a new point of view for the judgment of actions and stimulates reflections on standards of conduct in larger relations. In ancient literature, free from the obfuscation of modern theories, we see the cardinal virtues limned in clear outline: love of country, loyalty to kin, devotion to duty, justice, reverence; and over against these, great vices—in laying the foundations of correct moral judgment, a knowledge of sin and its consequences is only less important than a knowledge of virtues. With what eagerness does a well-taught class follow the deeds and analyze the actions of Aeneas! They may now and then err in interpreting his conduct, because of an incomplete understanding of the Roman point of view; yet the process of submitting to critical examination the motives of a character of heroic stature on a plane of action remote from modern conditions and prejudices is an ethical discipline of no mean value. The study of the masterpieces of the modern foreign literatures is ordinarily less intensive than that of the ancient, and even when it is intensive, the character types leave a less powerful impress upon the youthful mind; they are too much like the men and women that one sees every day.

In his third paper Professor Kelsey argues that the time devoted to Latin and Greek in American schools is insufficient; the German student, even in the Realgymnasium, and the French student in the Lycée give much more time to them, in many cases twice as much. It is absurd, therefore, to indict American education because the American student of the Classics does not, by the time he is 18 years old, make as much progress in them as is made by the student in France or Germany <or England>. It is here that Professor Kelsey finds the chief explanation of the shortcomings in the teaching of Latin and Greek, though he does indeed speak his mind freely on the unpreparedness of many teachers of the Classics (54-56). C. K.

(To be continued.)

#### TRUE PRINCIPLES OF HOMERIC CRITICISM<sup>1</sup>

The story of Phidias and his pupil, Alcamenes, has often been told. They competed for a prize in sculpture. The statue of Alcamenes was about to be chosen because of its exquisite finish, when Phidias objected to any decision until the statues should be put in the high position they were designed to occupy. At once, the opinions of the judges were reversed, for the apparently rough lines of Phidias's creation stood out in sublime majesty, while the polish of Alcamenes's was lost when both statues were raised aloft. The story illustrates a splendid rule of art which has often been forgotten in the study of Homer. The epics of Homer were not

made for the test-tube and the microscope. They were not made even for readers; they were composed for listeners. Put them on their proper pedestals and the minutiae revealed by the grammarians' microscope will be lost in the grand sweep of the story. You would as soon halt Shakespeare's Macbeth because of the anachronisms, or condemn Leonardo da Vinci's Last Supper because of modern masonry in the walls or carpentry in the table, as apply the philological and archaeological tests of the higher critics to Homer.

Apply the tests of art to Homer and judge him by those. Take the matter of the contradictions which critics have talked so much about. In many cases, especially where mythology was concerned, the material the poet had to handle bristled with inconsistencies and contradictions. Long ago Aristotle laid down the sensible rule for drama, and it is equally true for epic poetry, that the poet is not responsible for the improbabilities in his materials. The sculptor may have flaws in his block of marble; the painter may have defects in his lead or oil, or pigments; and the epic poet found contradictions in the fairy stories of mankind which he wove into the story he sang. That one consideration will sweep away instantly heaps of higher criticism.

Again, the artist is more taken up with the end than he is with the means. In the fervor of his composition he wrecks himself upon expression, he burns to embody his ideal and, engrossed in that, he is likely to be less observant of the material of his art. The achieving of the effect is more to him than mathematical accuracy in the use of the instruments by which he achieves the effect. He makes his hero win his battle; he may unhappily forget some of the tactics or even the geography of the battle-field. His object is not to teach the art of warfare or furnish the topography of the country, but to tell an interesting story in an interesting way. The Iliad has a wall that vexes many critics. It was built in the tenth year of the war, which was no time to build a wall, and was put up simply because Achilles left the field. Besides, according to these critics the wall appears and disappears strangely. So the conclusion is: Homer did not build the wall, but some other poet came along and projected his masonry into the epic. In answer it has been shown that the wall behaves very well, but, whether it does or not, it matters little. The poet is not a surveyor or a street commissioner. He wished to make his story interesting, to make the character of Achilles prominent, to bring some agreeable variety into what might prove a monotonous catalogue of similar battles. Those are reasons enough for a poet to build a Chinese wall or reduce it to dust when he does not want it, or conveniently overlook it in the heat of an imaginary charge.

<sup>1</sup> Reprinted from a journal called America, for September 23, 1911 (Volume 5, Number 24). Compare the author's paper in THE CLASSICAL WEEKLY 4:220-221. C. K.

Professor Rothe, who has been writing on Homeric topics for thirty years in German periodicals, has published recently a book in which he defends the unity of the Iliad by the simple principle of judging it as a poem. The reviewer of Professor Rothe's work in *THE CLASSICAL WEEKLY* (Feb. 18, 1911) praises the work, and for the reasons he adduces the work undoubtedly deserves high praise. It is, however, a mistake to consider these arguments of Rothe in any way new. The reviewer had found certain objections of the Homeric Dissectionists cogent and welcomes Rothe's solution. The solution is practically identical with what Mure urged fifty years ago, and it briefly amounts to the truism: a story teller is more concerned to please his hearers than to guard against inconsistencies which they would never detect as listeners, and which even close readers did not detect for about thirty centuries. A work of art is not to be judged as a mass of machinery is, nor is a poem to be scrutinized with dictionary and grammar as you would a school boy's exercise. This is the statue of Phidias over again. A stage scene will differ somewhat from a miniature, and an epic takes liberties with walls and rivers and even mountains and oceans, liberties which would not be tolerated in a quatrain. These principles are as obvious as daylight, but apostles of the obvious are needed in abundance in the harvest fields of higher criticism.

What is needed for Homer is a study of his art in a broad but not shallow way, comprehensive and fundamental like Aristotle's brief discussion. For the wonderfully analytical mind of Aristotle Homer's Iliad and Odyssey were models of unity, because he looked upon them as works of art, not scrap-heaps of philology and archaeology. Put the poems of Homer on the pedestals for which he made them, for listeners who had to be entertained and clamored for variety. "It is a trait of Homer", says the reviewer quoting Rothe's principles, "constantly to shift the scene. The motive may be weak, but the eye of the poet was not on the motive, but on the scene; so he not only shifts the scene but varies the description of the events". The poet's eye, it might be added, is also like the orator's, fixed steadily on his audience, and the audience must be relieved even if masonry or geography suffer.

The paramount principles of variety and growth of interest which govern every good story hold sway in Homer. Take a staple action of the Iliad, the battles. Homer's audience wanted fighting, yet jaded listeners and the artistic poet knew there must be in the fighting variety and growth of interest. Even in the matter of killing men, which seems to us unimportant but which would not be to an audience of fighters, Homer has shown a

wonderful variety. A German professor has diagnosed the Homeric surgery with all the thoroughness of his class. The conclusions may be found in Seymour's *Life in the Homeric Age*. The number and variety of the wounds, the weapons used, the percentages of fatalities, are all given in full detail. "Hardly could the poet have covered more completely the possibilities of wounds for the human body if he had proceeded systematically and mechanically". Some will have it that Homer was a surgeon and an army doctor. Certainly the history of anatomy has its first chapter in the Iliad.

But to pass over the variety displayed in the wounds and other smaller points, consider the actual fighting. For the manoeuvres we may refer to two interesting chapters in Lang's *World of Homer*, where the variety and consistency of Homeric warfare are well described and defended against the Dissectionists. The point, however, we are working towards is the variety shown in even the external circumstances of the warfare. A closer study than we can afford to give would reveal more variety, but we may mention the plain, the wall, the river, the night as in the tenth book, the mist. These are the various circumstances which the poet introduces into his battles, relieving the monotony and sustaining the interest. There is no falling off. The different heroes, too, succeed one another; the victory alternates from one side to the other; the battle on earth has its echo among the gods. The interest rises. Patroclus enters the fight, and then his fallen body becomes the center of the struggle, as the wall and the ships had been before. Something, too, is left for Achilles. Ferocious as may have been the fighting before, it becomes a veritable shambles when Achilles enters the fray. Never were such frightful wounds, never such rivers of blood as may be witnessed in Book XX "when the black earth ran blood", "when beneath the great-hearted Achilles his whole-hooved horses trampled corpses and shields together; and with blood all the axle-tree below was sprinkled and the rims that ran around the car, for blood-drops from the horses' hooves splashed them and blood-drops from the tires of the wheels. But the son of Peleus pressed on to win his glory, flecking with gore his irresistible hands".

Then follows the battle in the river, and finally the battle of the gods themselves, and after the necessary relief and lull and reawakening of interest comes the last battle of all and the climax of the poem in the conflict of Achilles and Hector.

A study of the art of Homer along its great lines will give us the true principles upon which to judge him. Such a study will put him in the right perspective. The statue of Phidias will mount on high where its artist wished to have it enshrined. The Iliad and Odyssey were meant to cross the



bronze threshold of some great palace, "where there was a gleam as it were of sun or moon through the high-roofed hall of a great-hearted King. Brazen were the walls which ran this way and that from the threshold to the inmost chamber, and round them was a frieze of blue and within were seats arrayed against the wall this way and that". Then "after the men had put from them the desire of meat and drink", they called upon the minstrel. "For minstrels from all men on earth get their meed of honor and worship; inasmuch as the muse teacheth them the paths of song and loveth the tribe of minstrels". "And the minstrel being stirred by the god began and showed forth his minstrelsy and took up the tale where it tells how the Argives sailed away". That was the setting of the Homeric Epic, and thus speaks one whose "heart had melted at the song and whose tears wet his cheeks beneath his eyelids". "Verily it is a good thing to list to a minstrel, like to the gods in voice. Nay, as for me, I say there is no more gracious or perfect delight than when a whole people makes merry, and the men sit orderly at feasts in the halls and listen to the singer and the tables by them are laden with bread and flesh, and a wine-bearer drawing the wine serves it round and pours it into cups. This fashion seems to me the fairest thing in the world".

There is the place that Homer chose for his matchless poems, and there they should be judged. The hearts that melt with song are not searching for digammas or Aeolic forms. They want the story, the long voyages and the strange adventures, the swaying lines of battle and the prowess of heroes. They look for and recognize the different characters which must be as varied and as clearly marked as in the life around them. They must not be surfeited with too much of anything. Voyages and battles must vary and grow in intensity and be crossed with pictures of nature, brief but thrilling and immensely relieving,—the lion, the wheat field, the tossing ocean and the steady downfall of an unending snow storm. With these and the plot entangling and disentangling the listeners to Homeric song and story will not look for that polished smoothness and frigid exactness, the absence of which vexes the minds of modern Germany. Phidias's statue occupies its proper pedestal, and the true judges award to Phidias his well-deserved prize.

FRANCIS P. DONNELLY, S.J.

NOVITATE OF ST. ANDREW, Poughkeepsie.

#### RECENT WORK ON SOME OF CICERO'S SPEECHES<sup>1</sup>

After referring to the work done by his colleague Mr. A. C. Clark, of Queen's College, Oxford, who

<sup>1</sup> We are very glad to be able to publish Dr. Peterson's summary of his paper, in accordance with the promise made in *THE CLASSICAL WEEKLY* 4.71.

is mainly responsible for the new edition of Cicero's Speeches in the Oxford Classical Text Series, Dr. Peterson went on to tell the story of his own researches. A study of the history of the constitution of our ancient texts results as a general rule in developing a feeling of confidence as to the methods by which they have been transmitted. Making every allowance for the favorite errors of scribes, we find that the texts as a whole have been more or less uniformly and continuously handed down from antiquity. The earliest editions of Cicero were printed from inferior manuscripts, as was natural where the printing of a book was really a matter of commercial speculation, and where the editor was apt to make use of any manuscript that lay ready to hand. The emergence of earlier manuscripts now furnishes, on the whole, vindication of modern critical methods, justifying as they do the exclusion from the text of much that was added by the Italian scholars of the Renaissance. While the results of further examination may strike some as comparatively unimportant, good work still remains to be done and it is possible even to add some fascinating pages to the story of the constitution of the text. Beginning with what he called a small matter, Dr. Peterson pointed out how, in Verr. 1. 130, the words *sic abusus est* had been by him restored to the text for the first time, never having appeared in any printed edition. These words had somehow escaped the eye of the first editors and, even though it was obvious to some that the text in this passage was imperfect, the omission had been slavishly repeated ever since.

Passing on to the great Cluni manuscript, Dr. Peterson gave the story of its identification, with some description of the great Benedictine monastery in the heart of France, now a heap of ruins but in its day the greatest cathedral of the world until the building of St. Peter's at Rome. Established in the year 910, the Cluni Foundation had added 314 monasteries by the twelfth century, spread all over France, Spain, Italy, England, Scotland, Poland; by the fifteenth century the number had increased to 825. Its ideal was a great central monastery with many religious houses dependent upon it and forming in various countries of the world a vast feudal hierarchy. This great abbey was at the zenith of its prosperity in the middle of the twelfth century under Peter the Venerable, the friend of St. Bernard, and it seems to have been after this abbot's death that the catalogue was made (1158-1161) which enabled Dr. Peterson to identify the mutilated manuscript now in Lord Leicester's library at Holkham as the codex which was No. 498 on the library shelves of the Great Benedictine monastery. In its present condition this manuscript contains, besides the important fragment of the Verrines, all the speeches against Catiline; and while Halm's text of

the Catilinarian Orations was based on no fewer than forty or fifty important manuscripts, this newly found codex goes at the head of them all as palpably older and better than the rest. Even before the sacking of Cluni by the Huguenots in 1562 it was consulted by at least one scholar, who goes by the name of Nannius and who may have either visited Cluni or had access to the book in one of its later homes. The manuscripts can next be traced in the hands of Fabricius, otherwise known by the more vulgar name of Schmidt. As with Nannius, so with Fabricius; Dr. Peterson has shown that the variants sent to Lambinus were taken from this important codex. The same process can be traced in the case of other investigators so that the readings attributed in the Zürich edition to various scholars can all be identified as having come from the Cluni codex. Moreover a manuscript exists in the Laurentian Library at Florence, which is now shown to have been copied directly, for the second and third books of the Verrines, from the Cluni codex before its mutilation, so that it is possible, from the comparatively few leaves still extant in the Holkham library, to reconstruct the whole codex as it must originally have existed.

The lecturer went on to give an account of the manuscripts on which the earlier books of the Verrines are founded and showed how throughout the whole of the speeches a new basis of criticism had now been provided for the scientific constitution of the text.

The latter part of the address was taken up with the Post Reditum speeches included in a volume recently published by the Oxford Press. After referring to the work done by the Russian scholar Zielinski, and showing that orators like Cicero unconsciously obeyed the rules of rhythm and harmony which such researches entitle us to lay down, Dr. Peterson proceeded to call attention to the fact that the controversy with regard to the genuineness of certain of these speeches might now be considered closed, for whereas for all Cicero's Orations 86 per cent of the periods conformed to Zielinski's law, the percentage in regard to the suspected speeches is 88 per cent, showing that the rhythmical structure is practically identical throughout.

In conclusion the lecturer took the opportunity of showing the existence of what he called an apostolic succession among three manuscripts on which the constitution of the text of these speeches mainly depends. Of these the first is a ninth century manuscript in Paris, the second a twelfth century codex at Berne, and the third a fifteenth century manuscript at Paris. He gave various proofs to show that the second was directly copied from the first and the third from the second, and showed that no greater evidence of the uniform method by which the ancient texts had been handed down

could be put forward than the substantial identity of these three codices.

### REVIEWS

Homeric Games at an Ancient St. Andrews. By Alexander Shewan. Edinburgh: James Thin (1911). Pp. VIII + 158. 5 Shillings.

In this book are published a fairly complete fragment of an hitherto unknown early epic poem, the *Amazonophosilomachia*, of 317 verses, some of which are evidently late interpolations, and a second fragment of about 250 verses. The two are confidently assigned to a lost work of Arctinus, the Aethiopian. The superscription of the papyrus names it as a copy of the Alexad of Arctinus of Miletus, evidently a subdivision of the larger work. A scholium of six pages accompanies the poetry, and is remarkable as containing a long and unknown fragment from Hippocrates, as well as other new material. Two fragments follow, evidently written by the Hesiodic school, since one is directed to the brother of Hesiod, Perses, whose indolence had stirred Hesiod to song; as Perses is twice named in this fragment the authority can hardly be in doubt, unless indeed the name had become a literary convention for a ne'er-do-well. Then the question arises whether Hesiod really had a brother Perses, or himself borrowed from this very poem, the existence of which has been unsuspected. Mr. Shewan does not scruple to assign these verses to the Works and Days. Then follows a small fragment of two verses, an elegiac distich, clearly referring to some athletic contest, and finally a reproduction of an inscribed iron closely resembling the iron head of a golf-club. The iron and the inscription are plainly Minoan in origin, but the inscription, deciphered by Mr. Shewan, seems slightly more archaic than the Phaestos Disk. It has rarely fallen to the good luck of a generation to recover such a wealth of material as is contained in this one book. As befits an editio princeps there are lavish critical notes, long Prolegomena, many illustrations, and a careful translation of the text. The list of words which appear in no other Greek author is very long; it requires the shrewdest combination of existing knowledge to determine the semasiological relations.

It has long been well-known to students of myth and folk-lore that there was a tradition which declared that Helen never went to Troy but that the gods sent her image to deceive Greeks and Trojans; Herodotus tried to explain that she did not go direct to Troy, but travelled far. Where was she when Greeks and Trojans were slaying and being slain for her image? The Alexad tells us the important fact that she came with Paris to St. Andrews, watched a cricket-match, learned the language of "goff", went on to Aberdeen and received

the honors and jeers of university life. A striking confirmation of Stesichorus! The Greek is excellent, the meter is flowing, the style is clearly under the domination of the Homeric school.

In the *Prolegomena* the rules of Higher Criticism as laid down by Bethe, Wilamowitz, Witte, Leaf, Robert, and Murray are applied to the fragments, and it is found that the Kernel, because of the constant use of digamma, antedates the Phaistos Disk, or belongs to about 2000 B. C. The poem has undergone four great expansions. To one of these, written by a Deipnosophist (D), belong all references to food and feasts. A lover of sport (S) put in the games. A lover of descriptions of dress and toilet (DT), added other parts; and, finally, a man of wit, a joker (J), furbished out the whole with jokes. The Kernel and the great expansions of D, S, DT, J were worked over and expurgated by a poet of the Hesiodic School. About one-sixth of the fragment or less than one hundred verses can be assigned to the Kernel. Mr. Shewan says (p. 125): "It is gratifying to find that this corresponds very closely to the results of the operations of Robert and Bechtel on the *Iliad*. Working on our lines they left but one-seventh of that epic as the original poem". He prefers to retain about one-hundred verses of the new find, but remarks that "If we had cut out all that is inorganic, unessential or not strictly relevant to the issue; everything that is objectionable as being mentioned only once or intolerable as mentioned more than once; everything that shews signs of hurry or produces retardation; everything that is condensed or distended; everything that is obscure or clearly stated; everything that is plain or ornate, we should have left not one line on another". However one thing forces him to retract and to doubt whether after all he has not cut out too much. Fick's confident assertion of the numerical relations at the basis of Homeric poetry influences him here: "It will be noticed that the poem as it stands contains 567 lines, excluding of course the tags at the end of the papyrus. And 567 is no ordinary number. It is divisible by the mystic number 7, and the quotient is 81, or 3 times 3 times 3 times 3, which, Fick has shown, is one-ninth of twice the number of days in the solar year! 567 contains 81 Heptads of lines or 189 Triads. The verse-structure, therefore, of the poem as it stands corresponds to that of the Hymn to Apollo and of the 1st *Iliad* as reconstructed by Ludwig in his *Hymnenbau*".

The explanatory notes, in which the meaning or derivation of perfectly well-known names is gravely discussed with all the pomp of Teutonic erudition to arrive at the most absurd conclusions, are beyond all praise. Golf is shown to be a mystic and purificatory rite and bridge-whist has strong marks of Eleusinian connection. The name Carnegie is con-

nected with Karneios, a title of Apollo as god of flocks and herds, the great source of wealth in very ancient days; Karneios means the horned one, hence cornucopia. Thus our own benefactor of letters becomes a nature myth.

Wit, learning, and brilliancy abound on every page. The Greek poetry is striking, original, and modern; the notes touch at every turn the weak spots of Homeric criticism.

By applying the methods of Robert, Bethe, Leaf, and Murray to poetry he has written himself, he shows that it is the work of many men in many ages. The conception of the book is bold and unique; the execution shows the hand of a master. The type, paper, and illustrations are of unusual excellence. The picture of the "Ancient Lady Gopher, from a painting", is a capital joke.

No one can read this book without genuine pleasure and profit.

NORTHWESTERN UNIVERSITY.

JOHN A. SCOTT.

Thucydides and the History of his Age. By G. B. Grundy. London: John Murray (1911). Pp. xix + 553. 16 Shillings, net.

Mr. Grundy is a veritable periegete, exegete and diegete all in one. We shall not study Persian or Peloponnesian War with him except as we go literally hand in hand with him. Autopsy is his word, as it was with the great historians; we can imagine, too, that his sanctum at Corpus Christi contains a most exhaustive card catalogue of all that has been said and written on Herodotus, Thucydides and Greek warfare. This last child of his fruitful pen is plump and presents us with all the latest odds and ends of its author's studies, extending almost over a decade. These are after all only preliminary to a historical edition of Thucydides, to appear in case this first volume is happily received.

Mr. Grundy's first report on his autopsies, or personal verifications of accounts of Greek battles, appeared in the *Journal of Hellenic Studies* in 1896, under the title *An Investigation of the Topography of Sphacteria and Pylos*. The second appeared in the same *Journal* the following year under the heading, *Account of Salamis in Herodotus*; another paper of the same year in the same journal is entitled *Artemisium*. In 1898 the *Journal* printed his *Suggested Characteristic in Thucydides' Work*; but it was not till 1901 that his first book appeared, with the title, *Great Persian War and its Preliminaries, a Study of the Evidence, Literature and Topography*. In the following year the *Journal of Hellenic Studies* printed his *Population and Politics of Sparta in the Fifth Century*. In all these contributions to the study of the life of the Greeks of the fifth century Mr. Grundy has shown inde-



fatigable industry and a keenness of insight that have given his voice the tone of authority. His spirit is that of Professor H. F. Pelham and Dr. A. H. J. Greenidge of Oxford, and now that both have passed away he feels the loss of their helpful friendship, but at the same time a call to continue that spirit of enthusiasm for historical inquiry with which they originally inspired him, though he finds the position of College tutor at Oxford not one of learned leisure.

In this book of over 500 pages Mr. Grundy devotes himself to the material and political environment and larger world in which the Greeks lived, rather than to the ideal and the intellectual. It is probably the fullest and best authority which we now have on the economic conditions under which men lived in that Greek world that has influenced so markedly the life of other races and other times. That the Ten Years' War was not so much the struggle of political ideals as a manifest sparring for economic advantages is one of the main contentions of the book. The author passes rapidly over the life of Thucydides, the nature of his work, and the reliability of his text, to treat at length, in what is entitled Part III, The Economic Background of Greek History. It is here that he is led to discuss the food supply of Greece, her slavery and labor, the economic position of classes in Attica in the sixth century, the economic development and policy in Attica from 510 B. C. to 462 B. C., and the Periclean democracy and the Athenian Empire: all very valuable to the student of Thucydides who would look through and beyond the speeches and events and estimates of character and situation in the historian to the conditioning factors and commercial or economic motives.

In Part IV the author portrays the contemporary policy of Sparta, reasoning from the peculiar nature of her population, Corinthian influence, and Spartan interests north of the Isthmus. Part V is a rapid sketch of the art of war in the latter part of the fifth century. Then comes what with Part III may fairly be called the chief contribution of the author and the gist of the book: The Causes and Strategy of the Ten Years' War. Here Mr. Grundy shows very keen analysis in discussing the causes of the Peloponnesian War, Attic and Corinthian jealousy, the economic interests of the minor states, etc.

The book has its value, not for the ordinary teaching of Greek or even of Thucydides, whose grammar and stylistic mannerisms are in themselves enough to absorb the energy of any ordinarily enthusiastic class, but in the richness of material which it furnishes for comparing the economic, military, and social conditions affecting the Greeks in this great struggle with similar conditions affecting international warfare in all times.

It coordinates Thucydides and his subject with us moderns, and in this respect, as well as in its scholarship, it is a decided contribution to science. There are evidences, however, of a nervous haste and of a vastness of material too rich for use that result in a lack of homogeneity in the construction of the argument of the work as a whole. It is a scholar's production and a fitting memorial to the inspiring memory of Pelham and Greenidge.

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### THE NEW YORK LATIN CLUB

The Second Luncheon of The New York Latin Club will be held on Saturday, February 3, at noon, sharp, at The Gregorian, New York City, in 35th Street, between Fifth Avenue and Herald Square. Professor E. K. Rand, of Harvard University, will speak on Ovid and the Spirit of Metamorphosis. Those who have read his admirable paper on *The New Education* (in Latin and Greek in American Education) will be keen to hear his address.

The Club, though enjoying this year, as for several years past, great success, is at all times anxious to enlarge its membership, or, at any rate, to increase the number in attendance at the luncheons. A cordial invitation is herewith extended to all to attend on February 3. Tickets for this luncheon and the next (which will come in May, with President Thomas of Bryn Mawr College as the speaker) as well as for membership in the Club for 1911-1912 are \$2.00.

Since the New York Latin Club is closely affiliated with The Classical Association of the Atlantic States, exceptionally favorable rates for joint membership in the two Associations and the enjoyment of their advantages are offered, as follows: (1) for the luncheon, etc. (see above), \$2.00; (2) for (1) and membership in The Classical Association of the Atlantic States (which carries with it *THE CLASSICAL WEEKLY*), \$3.50; (3) for (2) and *The Classical Journal*, \$4.50; (4) for (2) and both *The Classical Journal* and *Classical Philology*, \$6.17.

To take advantage of these offers write to Dr. W. F. Tibbetts, Erasmus Hall High School, Brooklyn, N. Y.

The School Review, published by The University of Chicago Press, from time to time contains matter of interest to students of the Classics. Witness, for example, the reports of the papers delivered at the Symposia held at Ann Arbor, to which reference is made in the editorial of this issue. In December last Professor Hale had in this journal a long article (pages 657-680) on *The Practical Value of Humanistic Studies*; in the current number (pages 1-27 of Volume 20) there is an article on *Teaching Virgil* by Professor H. H. Yeames of Hobart College.

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All persons within the territory of the Association who are interested in the language, the literature, the life and the art of ancient Greece and ancient Rome, whether actually engaged in teaching the Classics or not, are eligible to membership in the Association. Application for membership may be made to the Secretary-Treasurer, Charles Knapp, Barnard College, New York. The annual dues (which cover also the subscription to **THE CLASSICAL WEEKLY**), are two dollars. Within the territory covered by the Association (New York, New Jersey, Pennsylvania, Delaware, Maryland, District of Columbia) subscription is possible to individuals only through membership. To institutions in this territory the subscription price is one dollar per year.

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